

M-1157 - Group I
Tuesday, March 14th, 1967

Tuesday. Two more after tonight. I hope that in the meantime you will start making for yourself certain lists of subjects: things that you are clear about, those that are half clear, and those that are unclear. Three different groups. If you can by subject, that you perhaps remember by certain names, or subjects that are analogous, more or less connected--but in any event, that you get for yourself a certain idea, whenever you wish to speak about Work, or when you become clear for yourself, certain things as concepts which can be useful when you are working, that you can place certain things where they belong and that you gradually fill out this list. And I hope then that you will carry it with you. So it has to be concise; it is not lengthy. And it is only the subject. On a separate piece of paper you write up what you know. Or you think about it, ponder, consider, meditate if you like. But you have to become clearer and clearer about Work, the exactness of Work, description of it, what we call the ABC, Work on oneself. And when you know this as a method which is then prescribed, coming from Cord Jefferson, that then also if you for yourself, if you want to do this, to see what really is the understanding which is based on your experience. So that it is not only an intellectual process, but that it really has engaged at least a little bit of your feeling and perhaps emotion. I would like you to do it before I go. So you still have two more times that you can bring up any kind of a subject of that kind. And we'll talk about it or try to redefine if it is not clear. So that when I leave, I can have a feeling that there is not going to be any quibbling about what is meant by this or that. Because much of the arguments are usually that I think it is this and someone else thinks it is that. And it should not be any longer. You ought to know by the time that we meet again.

and if necessary you have quotations from All and Everything or from Ouspensky. And you simply make for yourself a little index which is useful. And you can look it up whenever there is an argument. The reason I say it is that you should gradually now not lose time in discussing things that belong to definitions about which there should not be any discussion. And that you can really then talk about the attempts you made in waking up, that you can talk about your experiences and not simply say that it was a good day or it was a bad week. But that you really letter and verse could determine and make clear what your attempts have been and what the obstacles were and what you did to eliminate them, and that you actually can show that you have been serious in attempts of wanting to work. And that it is not a question of **theory** or a discussion as I say about certain things which are very nice; but you have to try to make during my absence these particular meetings of which there will be one a week--you have to make them count. Because if there is only one a week, you have to rely on it for the rest of the week and you have to, you have to make progress. There is not enough progress. There is still the same kind of a discussion as usual, and you shouldn't stand still. You should really try to find out where is the place of Work now in your life--1%, 10%, half of 1%, at times 100% in one day, whatever it is. But you have to know for yourself that you know where that place is and that once and for all, you are honest when you talk to your own conscience, that you are honest about it. You don't fool yourself, that you will admit that you have been asleep practically the whole day. And then see if you like it. And that the honesty extends so far that when you come to that kind of a conclusion that you must say and you must admit to yourself that you really are not interested in Work at all. And it just happens to be a little passing curiosity about which you know. And if you cannot fulfill this particular requirement, again I say you do not belong to a Work group, because this has

to be a Work group and the discussion has to be on Work only. And it is understood and it should be understood that you know what is meant by it in no uncertain terms, terms that are absolutely clear to you, logically built up, related to each other, and no misunderstanding among you. And in any kind of a discussion you have to save time. Otherwise you will continue to do the same thing theoretically and each time you bring it, you think, a little further; you get much further away from the purpose if you continue to talk theoretically and have all kind of discussions where you do not agree.

The solution to this is that you have a feeling that is absolutely correct. If the feeling is not there, you will never have a chance to reconcile the different thoughts in your mind which may be contradictory. And that the only way by which you can meet each other and can work together is on the basis of a feeling; and if it is correct, it is emotional. That is, it has a high quality. It is a quality that engages you yourself in your conscience. And you talk with your conscience. You let your conscience talk and you let it exchange in that way, sometimes by means of not saying anything and sometimes by simply receiving some rates of vibration if you possibly can. Because, you see, every person, including all of us, are very poor in the reception apparatus that we call the feeling center. It plays just about one octave and that is all there is to it. And it has a chance to play at least five octaves, all the way from way below to up in the upper notes. And how to try to develop your feelings, gradually going over into your emotions. It is rather a big problem because we have not been trained. And sometimes you have been very much ashamed of it because you don't want to show that you have a feeling. Whenever you have your heart on your sleeve, you really are a little bit afraid that someone else is going to say something about it. That's the reason you are poor. And that terrible poverty really

will not help you because your mind is not going to settle the questions. Your mind will be constantly in conflict. Only once in a while that something in your mind is completely taken up when you have an aim that you will follow at any cost; then your mind is unified for a little while. And otherwise it has all kind of thoughts or mental processes going on which are in conflict with each other; at least they are not entirely in sympathy with each other. And because of that kind of chaotic condition in your mind, you never get anywhere. Sometimes you follow one definite direction, the other time something else. Your body is willing enough to follow whatever happens to be in the foreground of your mind at a certain time.

The question of your feeling is entirely different because whenever anything has touched your feeling, and really if it has touched your heart, there is no further argument whatsoever. Then you have the balance in yourself and you don't have to be dependent on your mind any longer. That's why I emphasize it, and this is the kind of thing that you should try to develop. During the time that I'm away you probably will have a very good chance because you have no chance to talk about it. It will be difficult for you to talk about it among yourselves, and you have to keep it to yourself in the beginning because it is a study that is by itself of value to you. And in the beginning you will not want to put things in words because you will be afraid of it. At the same time you have to learn how to be emotionally involved. Otherwise you will never understand the concept of Impartiality. If it is so limited, there is not enough material even to work with.

And in order to increase the total gamut of feelings as octaves, I say five of them, from the lowest to the highest, you have to practice. You have to practice first by yourself. You have to practice without anyone around. You have to imagine feelings because you have to imitate them. You don't really feel them. You don't know them because you have

never dared to express them, and it was always frowned upon a little bit because people don't like to be too emotional. Whenever you have tears in your eyes because something happens in the theatre, it's all right when it is dark; and when the lights go up, you're ashamed. You don't hardly want to get your handkerchief out in order to dry your eyes. Why should you be afraid of it and ashamed that you have that kind of a feeling? Why can't you say certain things with tears in your eyes if you wish? Don't turn around. It is perfectly all right. It is human. Why can't you put in your voice certain things that you really want to express? Why be afraid? That someone misunderstands it? Of course. They always will misunderstand it. Your actions are going to determine what you really mean. You know that. You can say a great deal with your emotions. And if someone else is misunderstanding it, all right; there's time enough to correct it. But try it.

Many times I talk about the voice, changing of the voice, different timbre, high or low. Also rhythm, certain melody in your voice, something that comes from your heart if you wish, at times, to express it in such a way. Sometimes I say, "Use your eyes to express feelings as if through your eyes you can really communicate, transport something, really to communicate to someone else; as if there is a substance that could come from your heart and comes through your eyes, extending in the direction to the person where you want to have a certain effect." And you can see it by the expression on their face if it really has hit home or not. Saying things to different people where you usually have shut up your particular feeling because they are not worth it, so-called. Make it worthwhile for yourself to express it.

There are two things in a feeling: two really fundamental and perhaps three. One is religion. That is definitely a feeling quality. And of course it should become an emotional one when it is really under-

stood what Religion should be in regard to a Higher Being. And the other is Creativity, in forms of art, in which you want to express something that is not in existence. You create it in accordance with the best of your ability, whatever that ability may be. And you pour into it something that really belongs to you as your own, in such a way that it is pure and is free, if you possibly can, by any self-expression. That it has the quality already of that what should be, because of the creativity, not of this earth, but something that remains in existence and becomes permanent. Then it would be Art. More and more that where nature leaves off, where one starts really on the road to God, and that that what one puts and wants to put in any kind of an art expression, anything that you want to form or create with your own hands, or that you do in such a way that it is as if part of you is going to be part of that what you are going to make in a new kind of a form; as if the form of the creation is that what belongs to what is really the most important part of yourself. And maybe it is essence and maybe it is even more than that if you really understand what is the meaning of your life. Those are the two things that are important for emotions. One you may be able to be gifted in the creativity. Maybe you have a good touch. And if you're a little intellectually inclined, then you have to cultivate the other; that is the relation of yourself towards a higher form of Being.

Ultimately it will have to be in relation to your conscience. When that gets built up a little bit so that you do certain things in accordance with whatever then for you becomes an objective rule, that then you know that you have done that in accordance with that kind of a conscience; and that at times you will allow this conscience to talk because you need it. You need it very much. The only way by which you ever will reach a higher level of being is by means of the neutralizing

force. And that is your conscience. That is air and that is also your feeling and your emotional center growing out, as it were, when the unity of ordinary life has been reached. That then it proceeds from that in the direction of a higher level of being. And entering there on that realm as a negative force, finding a positive one already in existence, and again creating at that place the same kind of a thing similar to what has happened on earth when you started to work.

Together with this there is another something that is called love. And love, of course, ought to be, and it ought to start, as an emotional quality. And the difficulty is that we are not enough adjusted to that to know what is meant by that kind of an emotion. For instance, one has a feeling of the highest kind and one says, "I love you," and then nobody really knows what is meant by it, because the other person is not changed by that kind of a statement. If it is real, if it is emotional, and it could stay that way without being interfered either with your mind or with your physical center, if it could be by itself in its purity, it would be quite right. But if you do try it, you will see how limited it is. And it is then limited to a few words, "I love you; I wish this and that and so forth," and then you're at the end. And what will you do? You repeat it, and then maybe you sigh because you cannot say what you really feel, what you are emotionally involved in. And the difficulty with that is that it still then has to have further expression. And then you start to try to define it. You try to use your mind then in order to determine what is really this love. You describe it, and you put in words what you think is right to be put in words. And it should never be put in words. And if that doesn't help, then it goes over into sex. And you think then that sex will take care of it. And of course it won't because it's not fed properly. Sex only depends on a certain polarity.

If the emotions are there in your life, and you teach yourself to become emotional, and you must teach it because you haven't got it

by nature. Your emotion is only half-way developed, you remember. It's only a little bit; it's an indication of something that belongs to one's personality, of course. That what I take now as liking and disliking or certain judgments, certain kind that I prefer or that I am a little bit inclined one way or the other, including vices and virtues, jealousies and loves and hates and all the rest. They are really very small compared to that what an emotion should be.

An emotion starts with the two forms. It starts when it is really--
when it is in the form of love; it has to be love for that religion which
is the relationship towards a higher Being. And it has to be the love
towards that what one wishes to create. And that I say is only a little
DO-RE-MI, and not more. And at most in that particular section is a
desire to grow. It is only a desire hoping there then for the possibility
of reaching an objective area where then perhaps there is much more freedom.
Because in this man number four, the DO-RE-MI, he is still bound by earth.
And there is very little possibility for him to get away from the feeling
and the expression in his physical body, in his voice maybe, in some kind
of thought. It all is subjective and it all is unconscious.

I'm talking about that what could become conscious for man. And
the conscious state is reached at the SOL-LA-SI of that octave. The going
over across FA by means of work on oneself, that then in the reaching
of the SOL-LA-SI, those three notes become extremely important in a man's
life because they will give him the bridge to reach a higher level of
being. And in that there are the two things that we know about a little
bit. One is the aspiration: that is the SOL. That is really where the
center of one's life should be, the aspiring to that what is outside
of oneself so that one in the presence of that what is outside could
become as if nothing, wishing the totality of whatever one is to be given
in the direction of reaching that kind of an aim. It's very important
to see this because you have to wish. You have to...

that is much more real in you. You have to wish for something in your life that of course doesn't exist. This is your creation, and you have to wish for it on a high level because that is God-like. And you want to give it as much as you possibly can from that what is essentially you, that is, your love for the possibility of expression.

If one starts with that kind of aspiration and walks with it and gets up with it and lives with it during the day and tries it out every once in a while, maybe on plants first, and then on animals and then on man and then on your friends--and then you try it out on yourself. Because you have to love that what you are trying to create in yourself; that is, your Keesdjanian body. You have to love yourself as far as your emotions can reach in order to believe that that what you create will help you to free yourself from the physical world. This requires of course this aspiring towards something that doesn't exist. And at the same time that what has to be prepared inside is a form of inspirational quality, settling down in your heart and starting in your heart, you might say, to churn, to really become active. Not to want to sit there, and to be there, and to have it admired, even that you know that it exists. It has to have a form of expression, but it has to be based on that what is your inner quality, what is really you, and as far as you can go, that is, your essence, your essential essence, touching that what is the real life of yourself, your magnetic center.

If that can be there--and again I say you have to try it, because you have to learn much and much about this; it is not easy. We are so clumsy and we fall over into the other centers instead of staying with our emotional center in order to develop that. Try it with your voice. Try it with your posture. Try it with your eyes. Try it with certain sayings that you might have which have a definite meaning. Try it with quotations that you have read somewhere which appeal to you. Try it by means of that what you are in its manifestation. This is real creation

for one. This is art. And you have to love it. If you don't love it as a product of yourself that you have made for a definite purpose--because you have to love it in such a way that you're willing to sacrifice. And that you then in giving it up and leaving it, as it were, on earth--because what is the use of a form when one reaches a higher level of being? That then in this particular aspiration and inspirational attitude, that one finds something that is free from earth, even expression, even what you love, for the sake of using it for the purpose of reaching a higher level of being.

In that all is quiet; in that all is relaxed; in that there is no further argument between an intellectual and an emotional center; in that everything is one and it has become one, and in that unity, that is the entity of oneself with which one enters into the higher level of living, really living. When you can with yourself be quiet and silent, when you know that it is not necessary to talk, when you know that all you have to do is to relax, and really to be and become cognizant, to constate, Gurdjieff would say, the condition of your self as your body and the different functions of it. And that with that there is something that enters into you through this silence, making the totality of you one: it is oneness that will give you silence.

Inspiration and aspiration will not give that. They have to be expressed: one towards the outside or from the outside on you, one from you from the periphery towards the inside of you. But the third is necessary to come to yourself. And in this silence your real self appears. Because that real self reminds you of what you used to be and what you are still in reality but which has been covered up, constantly and constantly, without fail, day after day, minute after minute, by the effects of ordinary earth, the atmosphere, all the different people with whom you have dealings and everything that you have been thinking and feeling about in your personality. All of that has covered up that what is real.

That is why the search is so long, and that is why it is so necessary to have different tools with which you can enter. That is why it is necessary to build your emotion on a very large scale, because certain conditions can be attacked with the treble, and others have to be attacked from the bass. You have to understand that all these things become part of the total armory, total quantity of material, of tools which you have to use, sometimes in order to pry things open and sometimes to smooth it back again and to use it as a trowel. That ~~what~~ you have to do, it is drilling, it is many times a chisel, sometimes really a sharp one, sometimes hammering on this what is rock in you. And it has to be destroyed. I called it the other day the lumps of one's habits, that what has to be attacked mercilessly. Gurdjieff calls it merciless. That is, you must not have any mercy. The Lord will give you mercy in that sense when you ask. You need not have any mercy for anything that is your own because if God has mercy on you, you don't have to have it for yourself. You can become merciless.

The meaning of Work for that, the absolute necessity of emphasizing your feelings and your emotions, if you don't understand that, if you don't understand that this kind of knowledge is not reached by means of your intellect trying to dig further and further, and define more and more certain things that have no value, then only the existence of that value, so as not to be used for the purpose in an application, for the purpose of gaining experience. And with this experience changing your life. And with that what is then your life, which is then mostly Mesdjanian and perhaps intellectual higher scale and gradually you will have an understanding. This is the function of the silence of the Mesdjanian body. That is the understanding, the understanding which does not require any formulation--that what is there and one knows it, without having to say it; that what is there as a knowledge which has reached you without

any intellectual process. And in that way it is very much like an intuitive realization of an existence of knowledge. It is very much like a hunch, that what you do know and you don't know where it came from. But it is there, that you know, because it can give you at that time such assurance and such equilibrium for yourself that you must know that it is sufficient to have anything based on it for yourself if you want to build.

The building of yourself, your Keesdjan, of course it is the quality of your emotions. It is an emotional body. It is of a density that belongs to that realm, to that realm of emotions. It is a realm which has nothing to do with the intellect. It is a realm that is not even comparable to that what is your physical body, even if sometimes we say that it is like a body. It is not a body as we know it. It is an existence. It is something of a density, of a certain quality like steam, which sometimes you can see when it condenses in the air. It is much more like ectoplasm which at times you can see if you have perception probably of some quality which helps you to detect such existences. Many times it is not even visible. Many times it is there--you know it. It is sometimes like a zephyr, passing you by. And all of a sudden you realize that something has happened to you. It is sometimes like a thought leaving an imprint, and the thought has gone but the imprint is still there and has left you with a vibration, a reverberation in your mind which is the emotional quality of your mind. It is the activity; it is the thought which goes over into the process of a force, and a force which is centered in a point--without any dimension and without any wish to proceed--just by being. It is a state of a certain energy of place, not requiring any further activity, just being. And in this being all potentialities of going on further, if one wishes and if one knows, if one knows the direction, all of that; it can be the state of Mars in which one is ready to jump, to be at the boiling point of one's

life without running over but contained, full of force but with the strength to direct it when necessary and to hold it when it is not necessary as yet. It is the ability for one to know at certain times what to do and knowing then in that doing that one can at any one time stop this doing when it is required, or that it has gone its own way, and that it is sufficient for whatever it has accomplished.

This is the controlling factor. It is so difficult to control emotions. We have never been trained to do it. We simply have a few, and we call it sometimes emotional involvement. Sometimes it is like a prayer to the Lord. And then one keeps on saying and repeating the same thing because it is not any more oneself. It is just like a little flow that has been started, and it has become so automatic that sometimes we need a rosary in order to keep ourselves awake. And many times at such a time then when one knows it and you want to make it good again, you say, "But it is not my will, but it is Thine," as if you then put the responsibility not any longer on you, but you expect the Lord to do it for you. And you really don't, because really you don't mean it. Otherwise you would be very quiet. And in that kind of a prayer of quietness, you would not have words. You would simply be. Whatever that acknowledgement is of your being, whatever level you live on, and whatever that kind of a prayer is, to try to establish a contact with that what you believe in as a higher force of being, maybe God, maybe the Lord of your life, maybe something in you which is really your conscience and which you can recognize because, as I say, it is subject to the moments of existence. Not in any times limit, not in any way subject to the conditions of earth.

You see, if you live with this, if you remember it in the morning, maybe you have a prayer in the morning. Maybe you don't have to jump out of bed immediately when the alarm clock goes off. Maybe you don't have to hurry. Maybe you have time to sit, maybe to contemplate, to sit on

the edge of your bed. Maybe at such time you can imagine certain things,
or at least you try to see what might happen. You, with you, in you,
and you emotionally being involved in the activities of the day. Not
your head, not the consideration of who you like or don't like. Not
something that you start to define, not a plan of your day in accordance
with your mind and the different things that have to be done. But the
consideration of how you will be as a human being whenever you are in
any kind of condition that requires your attention or your presence
of your body. And that then in that not necessarily prayerful attitude,
but an attitude with feeling--that you start out with that.

Many times I've said when you come to the office, you say "Good morning." It is something that comes out of you because you wish to communicate something, and never mind if someone else understands it or not. You live your life. This is the assurance you have to have for yourself,
that you are engaged in some kind of a research for yourself with your
feeling, to develop it, to develop it in the direction of God, and to
develop it in the direction of creation of that what doesn't exist at
the present time. And that your love for that is pronounced in yourself
in the way you are, the way you enter, the way you walk, the way you open
a door, the way you look, the way you meet people at that time. Early
in the morning, this is the time for the development of your emotions.
Later in the day you are too tired. Your body doesn't allow it. It
requires too much attention. And your mind has gone on like a little
racehorse and you can't stop it. It's full of associations. But early
in the morning you still have that kind of a chance because your feeling
center in a normal persona is a little bit more detached. And it is
at that time not as yet necessary that it has to be expressed in a mani-
festation of the physical body. There is already a little bit of a
change or something that is separated from it, and it can start to function

by itself--a little bit, not much. It can only do that when it has gone to your heart. Your heart is not associated with your body; your solar plexus is, but your heart can function by itself. But you have to train it because the heart only now functions for your blood.

How to train it? For that you have to have material. You have to have something that is put in your heart that will change your heart. And that is Handbledzoin. It also is centered in your heart. When it starts to function for Kerdjanian body, it also gives the Handbledzoin circulation for that. And that has to be made. It is not there now. It is a substance, a substance of higher quality. It's a substance that comes from Helkdonis and Abrustdonis, those two sectional substances which of course many times are wasted, but which at times can be used by a person who wishes to be conscious. And that one will be used for the formation and the furtherance of the growth of his consciousness, and the other will be for his conscience. That is, the Abrustdonis will be that. And that will give you something in your heart, the formation of Handbledzoin. And when that starts to circulate, then your Kerdjanian body is alive and you can start to count on it.

How does it get there? By constant work. By trying to develop consciousness in the real sense of the word. So that in your conscience, in your consciousness that what takes place first is a little bit of a section as an objective faculty starting in its infancy and being fed at the proper time by wishing to work and actually working, that with that then it starts to flow over in the direction of affecting all the different other parts of your brain. So that gradually your brain will start to function in an objective sense. And that with that the thalamus and the hyperthalamus of your brain will be reformed and changed and actually converted into the possibility of then sending down to your heart by means of a few glands which will be functional then and which will serve you for the purpose of the building up of a Kerdjanian body. That is as

then that the relationship between that what is your head and what is your heart has been established. It is the reins which come from the coachman on the wagon towards the horse. And then it can be steered; it can be told left or right by means of the reins. It can be held back. This is what I mean by the control. That one knows when one is emotionally involved and there is that kind of consciousness which for the time being starts to function as one's I, that then there is the possibility that in that kind of a control you can direct it, send it, not send it, intensify it, reduce it, all in accordance with the requirements of that what is needed for that kind of a situation.

Your emotions can become in that sense then your servant, exactly like the body is the servant. But this time it is what really makes the servant go. It is really what becomes the motivating force in one's life. The body is nothing else but that what executes whatever your thoughts or whatever your feelings may be or that whatever is your consciousness and whatever there is as a concept of that what ought to be done. Clarity, logicity, that what is real for you, what is to be formulated so that even God can understand. And in your heart that what will give the motivating force of that what I said is a force at a point in which then being sent to that what is not your servant as your body, that will execute your will, the will of your individuality, the will of that what really belongs to you, as coming, being fed with your heart, from the warmth of that heart, with the light of intelligence.

You see, such pictures of oneself, how a man should be: have it in your mind when you walk during the day, when you are on the street, when you are in a store, when you are in an office, when you meet people. All the time, see this, this aim. It is far, I know. It doesn't matter how far it is as long as it is clear, as long as it is something that you can see sufficiently, or rather that you might become aware of. And if you are aware of it, that then it starts to kindle in you and actually brings

a certain dynamic quality which is expressed in the wish. And with this wish going over into the real desire, this what then becomes ultimately the will to work. The will to work, not the wish. You see, Nietzsche talks about the will to power. But you see, this is a will to work. Because power assumes that I have it. Work means that I still have to work for it. That's the condition where we are. This is the condition that corresponds to the realization of what one really is, the realization that one has to lose oneself in order to find oneself.

You see, one can never be selfish in that way. One has to be willing to give oneself up. Real love means that I want to sacrifice myself for the sake of someone else or for something else. For that what has to be a new creation. For when one loves, one creates for the other, one creates the other. The other changes because they are being loved that way, completely unselfish. And the return with that is simply that in that kind of emotional union, one is joined to go up to a different level of being and freedom from earth. Freedom from one's intellect, freedom from the wish to define, to formulate, and freedom also from physical unity, freedom from that what sometimes can be quite right and can follow, and of course for which there is enough substance available. But only after that what is that kind of substance, the Melkdenis and Abrustidenis, have been used to the extent that it is possible for one, for the purposes of Work. If that has been satisfied to the extent that one is able, then anything can happen.

The emotions are the ones, are the one kind of thing in your life that will count. The more you have of them, the more the range is, the more varied they can be, the more you really feel that that is your life, the more you know that life is only that; and that all the other things will be added to it. That all you need your

head for is to direct your feelings. And all you need your body for is to express it in manifestation. That that what a man really is governed by is in his conscience and is in his God, and that what is his magnetic center is really the representation of the highest emotion in himself. That what is real is life, is his emotional quality. All the rest disappears. For that reason there is no form for emotions. There are only rates of vibration. It is not something to put in a bag like you put, can brain matter in your cranium. And of course like you could put ordinary flesh in the skin of your body. Emotions are not that easily caught. They spread; they are free to move. They are not bound. Thank God they are not bound. They have the quality of being away from you and to come back again if they are called, and then to perform certain tasks. But again this kind of training, temporarily putting them in certain forms, to be used by you in any kind of a manifestation of yourself. And then let yourself go. Be whatever you want to be, feeling. In relations with people don't hesitate to tell them at times that you love them and that you really care and that you would like to help and that you are there to wish to help and that you wish for them the best with you active--if you possibly can. You might say, if they let you. That constantly with you from early morning is a desire to create, with your life as it is, with the way you are, with the way you were yesterday. That today, today this miracle will happen. I want to work. In art maybe. In whatever is is that you feel that you can do, that you can manage, of that what is your particular field--and however you wish to express it. But you must work. That is, you have to do. Don't think. When you think, it is taking over that what is an emotional quality. And it doesn't belong in your head. It has to stay in your heart. And when it is in your heart and it expands then because it is not bound by any form; then it will help to lift you up. And then I would almost say, automatically as a result you will do with

your hands whatever are the dictates of your heart.

How to make it real? It is to give the background to where it really belongs in relation to you. And whatever the relation is, where you belong in that what is really that what might become you, what might be you in the future, what is you now within, and what is in existence for any kind of a concept of Infinity for you existing outside of you, inside. Like Heaven above, like Heaven within, whatever it is that you understand by this concept of God. All-loving Father, benevolent I, compassionate. What it is that really is in one that wishes to express; that one feels at times with such pressure that it has to come out. And maybe at most--sometimes one is very alone--and that at most it can come out as a sigh, wishing with such urgency for the possibility of yearning towards that what is aspiration and inspiration within. And then to be in a certain state of equilibrium in which silence, even the wind, has been stilled. This condition, sometimes one says Nirvana--the state in which one is in Samadhi--that what one really would wish to become, that then starts in that kind of condition to germinate: because you see this is the seed as it is without having had as yet any particular chance to grow. But the soil is correct. And then when the soil is there, and it is fed by the warmth of one's emotion and of course planted in accordance with ordinary rules of consciousness, that with that then this growing becomes the dynamic quality of the activity of one's life, and that then everything of oneself, whatever one does, whatever one wishes to manifest, whatever functions there are in one's personality becomes--the German word is begeistert--that is spirited. Something is put in it of that kind of spiritual existence, that kind of inner life, that kind of--as if inner life and outer life had been turned around. And that what is then outside is your inner life. Because that becomes the motivation, the realization of yourself, whatever you are, without fear.

We are so stupid. We are so formed by conditions. We have allowed education simply to take hold of us and put us under a little prison. And of course the desires that gradually exist in someone who really is alive and doesn't want this kind of a conformity, this kind of an ordinary orthodox view, of that what really is alive in them and it comes out in different forms in our present society. Our youth in some way or other wishes to be recognized as such, that they are alive and will not choose any longer conservatism of the father and mother or even the older generations. They want to express themselves, and where will they go? Such poverty. Such a pity. Such a terrible thing, this whole Beatnik business. Terrible. Trying to find something and not knowing. And still of course impelled because they have to know. And they have a right to know. And who is there then to tell? To whom will they go? To all the conservatives that they happen to know, all the different churches that are in existence and are so-called open from 12 to 2 for meditation? Where are the men? Where are the ministers? Where are the people who really represent consciousness, those who can help? Who is a man? Who can? Their father and mother? What are they? This generation, war babies from marriages contracted during a tumultuous time when everybody was interested to save the country for democracy and to shoot wherever they possibly could as self-protection, as a form of following the direction, investments maybe. Who knows this kind of politics?

But what is the result? What is the level at the present time of our being, the level of that what is produced? What is put in front of you as a dish you have to eat? That what you eat of art, what you eat even of science, of the different nonsenses that are being published? Or the books, and the junk that is available for 2, 3, 7, 8, 10 dollars. And you feed yourself with that because there's nothing else.

And the difficulty is that if you want to go somewhere else where it does exist and where it still can be gotten, it takes your time. You don't know exactly where to hunt and you don't allow yourself to have the time really for a little research because it costs you too much. Because everybody is lazy. Nobody wishes to work any longer. A new part will do instead of repairing the old one. Look in any kind of a direction, any kind of direction of wishing to work, for what? For the sake of the love of it? For that what he is really in mechanics, in that what is artisanship, pride in whatever they have done? People who really are good because they love their work. Where is it? Where are these people, dying out gradually. And their sons and daughters sit on trucks and in the beauty parlors in order to be there, in order to do nothing special.

You see, this is the pity of the present situation, the way we are in this civilization. And of course people know it and people write about it. And they have not very much of a voice. But you see, what does one do when one is confronted with it? Will one allow it or will one simply sit by and say, "That's me, and I can't help it because I happen to be constructed this way, and it is unfortunate that I happen to live at the present time. I wish I had lived a hundred years ago. Or that perhaps I would have lived after the next catastrophe, and that perhaps then I would have a better life." And you see it isn't that. You live now. There is no doubt. And you are affected by the conditions as they are. There is no question about that either. And how will you extract from it whatever you can? And does it mean that at the present time more work is necessary instead of sitting down and saying, "Well it has to be." As if my astrological chart indicates that certain things are difficult for me, and therefore the rest of this year I cannot work because my astrologist, he says that I shouldn't or that it is not successful. It is exactly at that time, knowing that

it is difficult, that one has to work more. It is exactly now when the civilization is low, when there are nonsensical people like Leary talking about religious experiences because of LSD. How stupid he is because he doesn't even know his---I wouldn't say it.

This is the trouble, that we still believe in it and that we still pay attention to it and that we are affected by it and don't put up any particular offensive. We take it and we let it go. And we don't say, "The hell with all of it." Why don't we? Why aren't we strong? Why don't we dare? You see, I say it is because we have no feeling. That is the reason. If I felt strongly about these kind of conditions, if I really could get excited about it, about the wrongness that is being done, of that what is asked for, and the answer; and it is not given; if I feel like I would feel for someone who is dear to me and who dies; then I know because I miss such a person. And I cannot give them my love any more. And I'm sorry that I haven't done what I should have done. That I feel. It is that kind of a shock that will give me really an attention to myself. But otherwise ordinary affairs of so many killed in Viet Nam. Unfortunately only one little ship or a plane. But the enemy! Oh, yes, he lost such more. We are so God-damned stinking stupid!

And this is all the time what we are being fed on. What feeds us in ordinary life? Commercialism, advertising, to tell us what to buy. No knowledge available whatsoever. A lot of fads. A lot of diets. Food that is not worthwhile because it is already conditioned with DDT and the rest. So that it has long shelf life, so that it will never digest, not ever in your stomach. And we are fed with that. I leave TV out. Radio, all right, all right. Books, what? Talk, nonsense. What do we spend our time on during the day? Listening to what? And when one, like in this debate of Leary and Cohen listens to that what is inquiries from the audience who have listened to the discussion, so-called debate, on LSD, pro and con--It happened in Seattle. I have a copy

of that tape. Anyone who wishes to listen to it is quite welcome to it. Then inquiries afterwards from the public who had listened. And how idiotic. And nobody understands, not even knowing what LSD means, let alone that they have any idea of the effect and what it is supposed to produce. Twisting things around, not clear, not logical, not even able to say what they have to say, mumbling along. That is the level of our civilization, with all the cars and the beautiful upholstery. Everything for the eye, everything. Water closets, you know. Beds of felicity. All the junk that we accept and we take and we do not protest. And I say it's because we don't feel. We take it in with our mind and it gets spoiled. "Well," we say, "O.K., what difference does it make?" And we are forced to do things with our body because we are like sardines in the subway. And we submit to it. Traffic the way it is. Stupid fools we are, constantly breathing in carbon monoxide and all the things from sulphur or whatever Con Edison or any other produce. Production, manufacture of the things we so-called need. Pollution of water, lakes, rivers. The misuse of all the things of nature, with big billboards advertising where you can get the cheapest motel. We are top-heavy in that way. We still believe a little bit as if it is the truth. And it's upside down. You can say it's Kunda-buffer. Good. It's another word.

But nevertheless we are living in that kind of a condition and what will we do? To believe in your astrological chart which is centered around earth and all the conditions that are predicted because your planets are in a certain house. Sometimes in trine, sometimes sextile and sometimes in a different place. Sometimes good and sometimes not so good. And there you sit and you study your chart. And you look at it and you say, "That's me. It's quite correct." And now what?

And all that that goes on in the rest of the world. It is of no concern because you read about it and so many people died. It doesn't

matter any more. Tomorrow is the same story. Only when it hits home. Someone in your own group. And even then--your own group. Someone, you see, someone in California, Palo Alto, in the last week. I didn't want to tell you before because I wanted to make sure that things would be all right. It would be much worse. Someone fell out of a tree, Gary Cox. He broke his back. He was paralyzed from his waist down. Young man, working in some way or other, maybe to earn some money. Who knows? There he is on the ground, nobody around. Cannot walk; broken back. Where is his future? What will he do? What goes through such a man? When he is there, quite conscious and knowing, tries to get up, can't get up. Crawls until he finally gets a little help and then of course hospital. Good. They can take care of him. They can operate. They do. Fortunately it is a little better. Next day he can move a little bit. The day after, maybe it is all right. Maybe not paralyzed. But maybe six months, not in a cast, but not being able to do anything. A young man full of vigor, energy, wish, honestly wanting to work on himself. And then what difficulties are put in his way? And so this is a brother in work. And then when that is said at the meeting, you see, what is the response? What is it that one feels at such a time for that man, even if you don't know him? This is what I mean. Where is that feeling? Where is that exclamation, saying, "God, how can such a thing happen to such a young man?"

But we have that all the time, you see. And I say only when it's practically home because you happen to know it. Like my brother died when he was twenty-four. That was an event for me, of course. I couldn't stand it. And it shook me. But it was my brother. And when it is someone that I know a little bit, I'm not as much interested because my feelings don't function. And when it is something that is written in the newspaper, my feelings are not there any more. All I do, I read it

I read it with my mind. And my mind is stupid.

You see, this is what I mean. There are occurrences, events around you. People you know, people you work with in an office: what do you know about them? Are they married, do they have children? Do they have problems? Where do they come from? Are they poor? What is their life? Do you ever inquire how the elevator man lives, where he lives? Where the taxi man is, do you let him talk? The different people who clean for you, do you know much about it except a little bit of gossip? Do they know much about you? Have you ever told them what really maybe disturbs you, without, as I say, wearing your heart on your sleeve, because certain things maybe they should remain intimate. Maybe certain things remain a relation between you and God only, privately for yourself. But, outside of that, what do you do to tell, to give people a chance even to know you? And you keep it within yourself until it explodes. And then what? Such damage. It is then as if you have fallen from a tree and something has happened to you. And it is then your constitution, your body, that what is now affected. And it is not entirely normal because you have not treated it right. You have not wanted to give it an avenue of escape by means of your feeling. You've kept it in yourself. Sometimes a stupid remark, "suppressing negative emotions." What good will it do? If you can be awake, yes. Many avenues are open after that and the energy can flow freely; and it can then build something that is really useful. Surely, if you can be awake. With emotions, when you express them, you wake up to them. And then you're a different kind of a man. Because then you're really alive. And you're alive actually, you're alive potentially. And that what one loves in a person is exactly that potentiality, this wish to grow. This what is there already as if one sees it full-grown, how it will be. But you have to have feeling for that. With your mind you will never see it. Your mind only describes it. It has a possibility at times of seeing it,

the lights of Karatas. Yes, and in that sense it is an emotional quality of the mind. Because it is that kind of a wish to want to understand what is really the truth, mentally that one goes over into that kind of a wish to see what is beyond all activity, including the activity of the mind.

And so we live in this life. And so we accept it or we don't. And when you do rebel, what is there to offer as bread? What is there to eat? What is there you can feed yourself with? What is there you really wish to digest and that will give you strength to be able to stand in the midst of all of this and to have your opinion, your assurance, your knowledge, your solidity? That what you really are and what you want to remain. And it cannot be disturbed because of a little bit of something that happens to happen outside of you.

This strength: it is emotional contact with God within. It is a wish for your emotion to actually be the guiding force in your life. It is the placing of responsibility on your feeling center to become what it ought to be, creative and full of love for God. To be for you so that you in your love can include other people belonging to mankind in God's image.

Your task when I'm away: every day to remember this emotional appeal. Even if for one minute you look at a little slip of paper that you can pin on the wall above your bed, or on the desk that you see it. Or put it in your shoe so that before you put it on that you are reminded. Something has to be done regarding my feeling center. What will I give it now as food? Do it for two minutes. You will be a changed person, but you must do it. Because you will have to live. You will be dependent on it. That will help you to overbridge the difficulty of death for you. This will give you the chance of living, to try to continue to live after your physical body has died, because that only goes up to the si-do. This starts at the si-do of that line and it has to do with the Kerdjanian

sol-la-si. That is free already from earth. This is what will help you, if that day, like a little prayer, like something--I call it out of a commonplace book--of that what you have recorded during the times, sometimes like a diary, sometimes quotations of things that have struck you, things that you have to carry with you, that really become of value, that are like that kind of a talisman hanging around your neck, to be reminded all the time that that exists as the center of your life. That each day you utter this little prayer for yourself:

May God make me understand that what is my place regarding my fellow man. And may I express towards them that what is a real feeling for the benefit of them and myself and for all that exists.

It is not a prayer really. It is a coming to yourself. It is at such a time as if you open the door of your heart and let God in. So that He, if He wishes, if He could feel at home, if He actually could make a home for you, that you would know He is there and that you will not forget that you have a treasure, a precious something to carry for which you are responsible. When you start out with the knowledge of the responsibility, you will have a wish to dedicate whatever you do during that day with all the manifestations that are involved. It could become colored with that kind of emotional quality. I say sometimes it's red, sometimes it's blue, sometimes yellow. It is not complete, I know. Emotions are not complete. We still have to build them. Only ultimately they will become a ray of white light when they are unified. Where they are unified is in the soul. That is where the si-do of Kisdjanian flows over into the fa of the other octave. And in that, becoming a white light, it helps to overbridge the difficulty in the soul for further development, and that kind of contact with a higher form of Being towards which, I hope, all of us could strive.

I'm saying these things now so that you can think about it. But it has to be clear to you that your life is at stake, that you have to be, I would almost say, more serious. And then you have to be more

means to extricate yourself out of the morass in which you are, the terrible situation, the terror of the situation. Because of course we don't as yet realize it the same way as we don't realize the fact of one's own death. And still it is there. And still we don't talk. And still it is not in a handshake. Whenever you shake hands with someone, please remember that both you and he will die. And maybe something stirs in you. And with that then maybe you turn around. And if you have tears in your eyes because that is what you are and how far are you still removed from the possibility of waking up? That the tears in your eyes indicate this kind of a sadness and at the same time the willingness to show for yourself having then the image of which you become aware. This kind of a picture of a man who is striving towards that what seems at times such an impossibility, and nevertheless is for him the only way by which his life can have a meaning. I'll see you next week. Good night.

THE END